



Middlebury College

Bread Loaf School of English

Summer 1989

Administration

OLIN ROBISON, President of Middlebury College

BRUCE B. PETERSON, Provost

JAMES H. MADDOX, Director of the Bread Loaf School of English

PAUL M. CUBETA, Director of Academic Development for Bread Loaf

Please address correspondence to:

Mr. Hugh Coyle
Administrative Director
Bread Loaf School of English
Middlebury College
Middlebury, Vermont 05753
Telephone:
802-388-3711, Ext. 5418 (through
June 22)
802-388-7945 (June 23-August 13)

Front Cover: A view of Bread Loaf Mountain from the porch of Maple

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MIDDLEBURY COLLEGE

Bread Loaf School of English

AT BREAD LOAF, VERMONT

Seventieth Summer
June 27 - August 12, 1989

The Bread Loaf School of English is a community of teachers and students devoted to the humanistic ideals of the liberal arts in graduate education. The School aims to provide its students with a rich literary experience leading to the Master of Arts and Master of Letters degrees in English. It believes that its goals can best be achieved by attracting to Bread Loaf distinguished scholar-teachers who are dedicated practitioners of a great art. The emphasis at Bread Loaf has always been upon the personal bond between teacher and student, upon the creative and critical rather than the mechanical and pedantic, and upon the liveliness of writing, literature and theatre. The School assumes no artificial barriers among these disciplines, and its program works constantly to establish connections among them.

Since 1920 the School of English has nourished its heritage of literary study in the pleasant coolness of a wooded mountain bowl and in an atmosphere of conspicuous simplicity remote from the distractions of metropolitan life. In the congenial natural environment of Bread Loaf it is possible to sustain the intellect and the spirit in a refreshing balance of society and solitude. The School sees the life of the mind not as the exclusive province of the classroom. Bread Loaf attempts to provide time for a summer of discovery, not only of literature but of a place and a community.

The Bread Loaf program, constantly varied and generous, offers a liberal range of courses in literary periods, authors, and works of English, American, classical and world literature. By affording depth and balance to the literary experience of its students, most of whom are teachers of literature and writing, Bread Loaf meets their professional needs in literature, language, and literary history, in dramatic arts, literary theory, the process and craft of writing, and in the art of teaching and of evaluating literary texts. It encourages students to share in a spirit of friendly endeavor and of disciplined commitment to literary studies, for which all at Bread Loaf have, in Robert Frost's phrase, "a passionate preference."

The School The Bread Loaf School of English was organized as a distinctive graduate school of English in 1920. It is one of ten summer programs of Middlebury

College. Others are the Schools of Arabic, Chinese, French, German, Italian, Japanese, Russian and Spanish, as well as the Bread Loaf Writers' Conference. Middlebury College offers no graduate program in English during the regular academic year.

The original mountain-and-forest area in which the English School is located was willed to Middlebury College in 1915 by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell acquired large landholdings, acre by acre, starting in 1866, until several mountains were among his properties. It would have pleased him to realize that more than a century later the original goal of a place where man and mountain could meet remains undeflected, for at Bread Loaf, where once had been a hospitable hostelry, the humanities are fostered amid the natural beauty of mountain, forest, and stream. Modern improvements and the addition of several buildings have enhanced the charm and conveniences of the old original Inn and the surrounding cottages.

Each year over 250 students come from all regions of the United States and from several foreign countries. In the past, 1,510 have received the degree of Master of Arts and 62 the degree of Master of Letters.

During the last sixty-nine years Bread Loaf has counted among its faculty members such distinguished teachers and scholars as George K. Anderson, Carlos Baker, Harold Bloom, Cleanth Brooks, Reuben Brower, Donald Davidson, Elizabeth Drew, A. Bartlett Giamatti, Laurence B. Holland, Alvin Kernan, Perry Miller, Martin Price, John Crowe Ransom, Donald Stauffer and Wylie Sypher.

But no one has been identified with Bread Loaf longer than has Robert Frost, who first came to the School on the invitation of Dean Wilfred Davison in 1921. Friend and neighbor to Bread Loaf, Mr. Frost returned to the School every summer with but three exceptions for forty-two years. The influence of his presence will long be felt, in part because Middlebury College owns and maintains the Robert Frost Farm as a National Historic Site adjoining the Bread Loaf campus.

Admission The School of English offers only graduate courses; however, non-degree candidates and exceptionally qualified undergraduates entering their senior year of college are admitted for a single summer. Admission is on the basis of college transcripts and two letters of recommendation. Submission of a writing sample, while not a requirement, will strengthen an applicant's candidacy. Because the program is designed to meet individual needs, there is no set of requisites for admission, although an excellent undergraduate record in English and strong recommendations are the surest admission criteria. Bread Loaf prefers to allow applicants to establish their capabilities during their first summer. Students are accepted for one summer only and must reapply for each subsequent summer of study. Students whose work in the judgment of the Director and of the faculty is marginal and who may have difficulty completing the degree may be denied readmission.

Instructions for Application New applicants should fill out and return the application form along with a \$30 fee. All undergraduate and graduate transcripts should be forwarded to the Bread Loaf office. The applicant is responsible for asking two colleagues or teachers to serve as references.

Degree Programs

The Master of Arts (M.A.) Degree Candidates must hold a Bachelor's degree from an accredited college and be in residence for at least one summer at the School of English in Vermont. To earn the M.A., students must successfully complete ten courses, the equivalent of 10 units (30 graduate credits). The normal summer program of study consists of two courses, each meeting five hours a week; exceptional students may, with permission after the first summer, take a third course for credit. A grade of B- or better is required in order to receive course credit.

The curriculum is divided into six groups: (I) Writing and the art of teaching; (II) English language and literature through the 17th century; (III) English literature since the 17th century; (IV) American literature; (V) Classical and continental literature; (VI) Theatre arts. Ordinarily the M.A. program includes a minimum of two courses each from Groups II and III, and one course each from Groups IV and V.

The Master of Letters (M.Litt.) Degree The M.Litt. program builds in a concentrated, specialized way on the broader base of the M.A. in English, which is the first prerequisite for this degree. Students concentrate in either a period such as the Renaissance, a genre like the novel, or a field of study like American Literature.

The M.Litt. can be earned in three to five summers by following a program of ten courses or Independent Reading Programs. No thesis is required. Candidates may engage in as many as four Independent Winter Reading Programs during the intervening academic years and must undertake at least one such program or an Independent Summer Reading Program. In the final summer a student must pass a comprehensive written and oral examination covering his or her field of concentration.

The program is limited to highly qualified candidates. Students are accepted provisionally for the first summer. At least one summer must be spent in residence at the School of English in Vermont.

The Master of Modern Languages (M.M.L.) Degree The M.M.L. degree certifies a high degree of proficiency and skill in two foreign languages (French, German, Italian, Russian, Spanish) or in a foreign language and English at the Bread Loaf School of English or at Lincoln College, Oxford. The English/foreign language program requires an additional twelve units beyond the M.A. degree as well as comprehensive written and oral examinations. The M.M.L. is administered by the Director of the Language Schools in consultation with the Director of the Bread Loaf School of English.

Non-Degree Programs

Program in Continuing Graduate Education The School encourages teachers who have their Master's degrees or others who have at least a Baccalaureate degree to enroll for a summer as non-degree students in continuing graduate education. The summer's program, arranged with the Director, may, for example, be in theatre arts and dramatic literature, in an English literary period or genre, or in the Program in Writing. Upon successful completion of this program, Middlebury College will issue the student a Certificate in Continuing Graduate Education.

Undergraduate Honors Program Exceptionally able undergraduates with strong backgrounds in literary study may be admitted to graduate study at Bread Loaf after the completion of three years toward their Baccalaureate degree. Their courses may either be transferred to their home institution or become the first summer's program leading to the M.A. degree at the School of English.

The Program at Lincoln College, Oxford

(June 26 - August 5)

The Bread Loaf School of English has exclusive use of the accommodations of Lincoln College during the summer session, so that the School of English has its own identity. Located on the Turl, in the center of Oxford City, Lincoln has retained most of its medieval appearance.

Each student elects one seminar as a six-credit (two units) summer's program. There are about six students in each seminar, which meets each week in a manner determined by the tutor. For example, the tutor may meet all students together once a week and then in tutorial for an hour. Tutors assign as much, if not more, reading in both primary and secondary materials than is customary at the School of English. Students should expect to give oral reports and write weekly papers. Seminars and tutorials are often held at the College with which the tutor is affiliated.

Students conferring on the West Lawn.



The Oxford Faculty in 1989

Dorothy Bednarowska, M.A., Oxford. Former lecturer in English at Worcester and Emeritus Fellow at St. Anne's College, Oxford.

Valentine Cunningham, M.A., Keble College, Oxford; D.Phil., Oxford. Fellow and Tutor in English Literature, Corpus Christi College; University Lecturer in the University of Oxford.

Lawrence Danson, B.A., Dartmouth; M.A., Oxford; Ph.D., Yale. Professor of English, Princeton, and Director of the Bread Loaf School of English at Lincoln College, Oxford, for the Summer 1989 session.

Stephen Gill, M.A., M.Phil., Oxford; Ph.D., Edinburgh. Fellow and Tutor in English Literature, Librarian of Lincoln College, and University Lecturer in the University of Oxford.

Douglas Gray, M.A., New Zealand and Oxford. J.R.R. Tolkien Professor of English Literature and Language in the University of Oxford, and Fellow of Lady Margaret Hall.

Dennis Kay, M.A., University College, Oxford; D.Phil., Lincoln College, Oxford. Fellow and Tutor in English, Lincoln College; University Lecturer in the University of Oxford.

Jane Miller, M.A., University of London Institute of Education. Senior Lecturer in English in the University of London Institute of Education.

Roy Park, M.A., Glasgow and Oxford; Ph.D., Pembroke College, Cambridge. Tutorial Fellow in English and Librarian, University College, and University Lecturer in the University of Oxford.

John Pitcher, M.A., D.Phil., Oxford. Fellow and Tutor in English, St. John's College, and University Lecturer in the University of Oxford.

Robert Smallwood, M.A., Ph.D., Birmingham. Fellow of the Shakespeare Institute, University of Birmingham.

John Wilders, M.A., Ph.D., Cambridge. Emeritus Fellow in English, Worcester College, Oxford; John Hamilton Fulton Professor of Humanities, Middlebury College.

The Seminars at Lincoln College in 1989

Group I (The Program in Writing)

533. Written Language in Culture

Ms. Miller

Group II (English Language and Literature through the Seventeenth Century)

524. Chaucer

Mr. Gray

557. The Matter of Britain

Mr. Pitcher

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|------|---|---------------|
| 525. | Renaissance Romance and Fiction | Mr. Kay |
| 528. | Shakespeare and His Contemporaries | Mr. Kay |
| 518. | Shakespeare: On the Page and On the Stage | Mr. Smallwood |
| 526. | Shakespeare's Comedies in Performance | Mr. Wilders |
| 504. | Seventeenth-Century Poetry | Mr. Wilders |
| 558. | English Stage Comedy | Mr. Danson |

Group III (English Literature since the Seventeenth Century)

| | | |
|------|--|------------------|
| 520. | Poetry as a Means of Grace | Mr. Park |
| 556. | Robinson, Clarissa, Tristram and Co.: Fiction from Defoe to Austen | Mr. Cunningham |
| 505. | Wordsworth and Coleridge | Mr. Gill |
| 541. | Hardy and Lawrence: Self, Sexuality, and Society | Mr. Gill |
| 553. | Jane Austen and the Bröntes | Mrs. Bednarowska |

Group V (Classical and Continental Literature)

| | | |
|------|----------------------|----------|
| 550. | Aspects of Modernism | Mr. Wood |
| 511. | Modern Criticism | Mr. Wood |

Fees at Oxford

The comprehensive fee is \$2,875. This fee is exclusive of airfare. Students are expected to make their own travel arrangements.

For further information and the 1989 bulletin of the Bread Loaf School of English at Lincoln College, write to the Administrative Director.

The Program in Writing

With support from the Mary Reynolds Babcock Foundation, the New York Times Company Foundation, Time, Inc., the Edward W. Hazen Foundation, and the International Paper Company Foundation, the School of English offers a Program in Writing for secondary school teachers of English. Grants to rural teachers the first summer meet full tuition (\$2,010). Additional support toward room and board (\$1,010) on campus is available if need is established.

The Program addresses the writing needs of secondary school teachers of English and their students who, because of their cultural and geographical isolation, have inadequate educational resources to support them. The Program hopes to improve a teacher's capacity to teach writing, to enhance a teacher's knowledge of literature and to introduce him or her to techniques for emphasizing expository writing in the context of the humanities. In addition, the Program provides teachers with the training and resources needed to undertake productive research in writing based on their own practice as teachers. It is the assumption of the Program that teachers of writing should themselves write and should broaden their professional acquaintance with systematic inquiry so that they can make their findings known to other researchers and to planners of curriculum. Awards are available to teachers who intend to conduct inquiries into language and learning in their own schools. The Coordinator of the Program in Writing is available for consultation on these writing projects during the school year.

To be eligible for full tuition scholarships, teachers must hold a Bachelor's degree from an accredited college or university and have had at least one year of teaching



A casual encounter en route to class.

experience in public secondary schools in rural communities which are remote from metropolitan centers. Students currently or previously enrolled at Bread Loaf are eligible to participate in all aspects of the program but are considered for financial aid only in the usual manner.

M.A. candidates may take one writing course each summer for four summers.

Courses in the Program in Writing are in no way restricted to rural teachers attending Bread Loaf or Oxford. These courses will be helpful to any teacher of writing at the secondary school or college level.

Bread Loaf teachers who attend the 1989 session (Vermont or Oxford) and who report on their classroom inquiries in writing will be eligible for awards of up to \$500 (in addition to the financial aid grant) to be made at Bread Loaf in July. Teachers who have been funded will discuss projects under way such as "Establishing a Network of Teacher-Researchers," "Exploring the Impact of a Word Processor in a Writing Classroom," or "Studying the Processes of Students Writing for Publication."

After taking one course in writing at Bread Loaf, Vermont, students may apply for a summer's study of writing in the Program of the School of English at Lincoln College, Oxford. The six-credit writing course meets as a seminar several times a week with weekly individual tutorials. Students in the Oxford Writing Program will have an opportunity to meet with their peers in Oxfordshire and to visit secondary school classes near Oxford.

Applicants should write for the brochure on the Program in Writing for additional information regarding eligibility and criteria for admission.

The Program in Theatre

The commitment of the Bread Loaf School of English to Theatre Arts goes back to the origin of the School when its theatre staff was recruited from George Pierce Baker's famous play production course known as The 47 Workshop. Subsequent to Professor Baker's move to Yale, the faculty was recruited from the Yale School of Drama and included such outstanding theatre designers as Donald Oenslager, then of the Provincetown Playhouse. The tradition of theatrical production as a corollary to the study of dramatic literature has continued unbroken for sixty-nine years.

Bread Loaf offers an extensive program in theatre designed to provide formal and informal instruction in the crafts of acting, directing, playwriting, stagecraft, and design, as well as an analysis of the entire spectrum of dramatic literature. While the program is not structured as a professional training school, it is oriented toward bringing students into contact with theatre professionals in all fields. A major aspect of theatre study at Bread Loaf is the presentation of a wide variety of performing projects. Each summer one major production is mounted, directed by a faculty member. In recent years productions have included *The Tempest*, *The Cherry Orchard*, *Buried Child*, *A Midsummer Night's Dream*, *Cloud Nine*, *Macbeth*, and *Red Noses*. This summer's production will be *The Merchant of Venice*. New plays written by Bread Loaf students are often produced, as are one-acts directed by advanced directing students.

Finally, there are opportunities for acting students to explore and present longer scenes and for all interested students to act in informal presentations in the directing or playwriting workshops.

Bread Loaf will have in residence an Acting Ensemble of eight professional actors to strengthen connections with the writing and the literature courses offered at the School. In addition to the performing projects, the Acting Ensemble will lead several workshops in theatre. Some are designed to challenge more advanced acting students, while others are interdisciplinary in nature, designed to help students of literature or writing acquaint themselves with various aspects of the theatre. The Acting Ensemble will also participate in literature classes and writing classes from time to time, leading exercises, staging scenes, reading poems and parts of novels or bringing a performance perspective to those fields of study.

The NEH Institute in the Poetry of Theatre

In the summer of 1989, the Bread Loaf School of English will offer an Institute in the Poetry of Theatre funded by the National Endowment for the Humanities. The aim of this Institute is to rediscover how rich dramatic literature can be and to explore how this richness can be transmitted through reading and performance in the classroom. Special attention will be paid to methods of teaching dramatic literature

in culturally isolated classrooms. To this end, members of the Bread Loaf Acting Ensemble will accept invitations from teachers in the Program to offer workshops and performances in their classrooms during the 1989-90 school year. While at Bread Loaf, participants in the Institute will attend one of two courses in theatre in conjunction with a seminar encompassing all aspects of the program. All costs for tuition, room and board on campus, and a weekly stipend of \$250 will be covered by the Institute. For more information, write to Paul M. Cubeta, the Project Administrator, at the Bread Loaf address listed on the inside front cover.

The Faculty

Isobel Armstrong, B.S., Ph. D., Leicester. Professor of English and former Chairman at the University of Southampton. Ms. Armstrong has been Visiting Professor at Princeton and has taught at the Universities of London and Leicester. She has just completed the Routledge Critical History volume on Victorian Poetry and is working on an anthology of nineteenth-century poetry by women and an intertextual study of Victorian discourses on Economics, Science, and Language. Her publications include *Victorian Scrutinies: Reviews of Poetry 1830-75*, *Language as Living Form in 19th-Century Poetry*, and a study of *Mansfield Park* in the Penguin Critical Studies Series.

Michael Armstrong, B.A., B.Phil., Wadham College, Oxford. Head teacher of Harwell Primary School, Oxfordshire. Mr. Armstrong has carried out research in the organization of secondary education, teaching methods, and the course of intellectual development. He is the author of *Closely Observed Children*, and co-editor of *Tolstoy on Education*. His publications also include numerous essays on the philosophy and practice of learning and teaching. At present he is studying the intellectual growth in young children.

James Britton, M.A., Hon. L.L.D., Emeritus Professor of Education and previous Head of the English Department, Institute of Education, University of London. Mr. Britton is a former English teacher in British secondary schools and Educational Editor to John Murray publishers. Director of the Schools Council Writing Research Unit from 1966-72, he was awarded an honorary doctorate in 1977 by the University of Calgary and the David H. Russell Award for Distinguished Research in the Teaching of English by the National Council of Teachers of English. Publication credits include *Language and Learning*; *The Development of Writing Abilities, 11-18*; *Prospect and Retrospect*; and *English Teaching: An International Exchange*.

Richard H. Brodhead, B.A., Ph.D., Yale. Professor of English and Chairman of the Department of English, Yale. The author of *Hawthorne, Melville, and the Novel* and *The School of Hawthorne* as well as many essays, he has also edited collections of criticism of *Moby Dick* and Faulkner and is co-author of the projected Cambridge History of American Literature. Recent holder of a Guggenheim Fellowship, he has also won the William Clyde DeVane medal for outstanding teaching at Yale.

Michael Cadden, B.A., Yale; B.A., University of Bristol, England; D.F.A., Yale School of Drama. Assistant Professor of English, Princeton. A former Marshall Scholar to Great Britain, Mr. Cadden taught dramatic literature and criticism at the Yale School of Drama while serving as the Dramaturg of the Yale Repertory Theatre.

He currently teaches courses in Drama and Gender Studies at Princeton. His book on contemporary theatre, *The Body Theatrical*, is forthcoming.

Courtney B. Cazden, A.B., Radcliffe; M.Ed., University of Illinois; Ed.D., Harvard. Professor of Education, Harvard. Ms. Cazden has been a Fellow at the Center for Advanced Study in the Behavioral Sciences. In 1985 she was President of the American Association of Applied Linguistics. She spent six months in 1987 as a Fulbright scholar in New Zealand. Her most recent book is *Classroom Discourse: The Language of Learning and Teaching*.

Stephen Donadio, B.A., Brandeis; M.A., Ph.D., Columbia. Professor of American Literature and Civilization, and Director of the Program in Literary Studies, Middlebury. A former Fulbright Scholar, Woodrow Wilson, and Danforth Fellow, Mr. Donadio served as Assistant Editor of *Partisan Review*. He is the author of *Nietzsche, Henry James, and the Artistic Will*, co-editor of *Art, Politics, and Will: Essays in Honor of Lionel Trilling*, and of *The Legacy of Emerson: Essays in Honor of Quentin Anderson*. In 1987 he served as a member of the National Endowment for the Humanities Chairman's Advisory Commission and the corresponding Arts Education Commission of the National Endowment for the Arts.

John Elder, B.A., Pomona; Ph.D., Yale. Professor of English, Middlebury. Mr. Elder has been a recipient of fellowships from the Danforth and Watson Foundations and from the NEH. He is the author of *Imagining the Earth: Poetry and the Vision of Nature*, and of articles on John Muir, Aldo Leopold, American natural history, the Vermont landscape, and the writer in the nuclear age. In addition, he is co-author of *Word Processing in a Community of Writers* and co-editor of the *Norton Book of Nature Writing*. Mr. Elder is the holder of the Robert Frost Chair in Literature for 1989 at Bread Loaf.

Carol V. Elliott, B.A., Notre Dame College; M.A., Middlebury. Ms. Elliott directs and teaches acting for the Program in Theatre at Princeton University. She has directed, taught, and acted at various levels: children's theatre, high school, community, college and professional. Her recent productions include Aphra Behn's *The Rover*, Shakespeare's *Measure for Measure*, and Caryl Churchill's *Cloud Nine*. She is a member of Bread Loaf's Acting Ensemble.

John V. Fleming, B.A., University of the South; M.A., Oxford; Ph.D., Princeton. Professor of Comparative Literature and Fairchild Professor of English, Princeton. Mr. Fleming has written on Chaucer, medieval French and Latin literature, medieval theology and religious history, and the relationships between literature and the visual arts. His books include *The Roman de la Rose: A Study in Allegory and Iconography*; *An Introduction to the Franciscan Literature of the Middle Ages*; *From Bonaventure to Bellini: An Essay in Franciscan Exegesis*; *Reason and the Lover*; and *Classical Imitation and Interpretation in Chaucer's "Troilus."* Mr. Fleming held the John M. Kirk, Jr., Chair in Medieval Literature at Bread Loaf's Oxford program last summer.

Jonathan Freedman, B.A., Northwestern; M.A., Ph.D., Yale. Assistant Professor of English, Yale. Mr. Freedman has written on Henry James, the history and theory of aestheticism, popular culture and film. He is currently completing a book, *Henry*

The Bread Loaf Inn



James and British Aestheticism, and working on another, *British Aestheticism and American Culture*.

Dixie Goswami, B.A., Presbyterian; M.A., Clemson. Professor of English, Clemson University. A former Mina Shaughnessy Scholar, Mrs. Goswami has edited (with Peter Stillman) *Reclaiming the Classroom* and (with Lee Odell) *Writing in Non-Academic Settings* and is now at work on a study of practice-oriented research in universities. She coordinates the Program in Writing and the Writing Grants Program at Bread Loaf.

David Huddle, B.A., University of Virginia; M.A., Hollins; M.F.A., Columbia. Professor of English, University of Vermont. Recipient of Fellowships from the Virginia Center for the Arts, Yaddo, the Bread Loaf Writers' Conference, and the National Endowment for the Arts. He is the author of two books of poems, *Paper Boy* and *Stopping by Home*, and three collections of short stories, *A Dream With No Stump Roots In It*, *Only the Little Bone*, and *The High Spirits*.

Albert Innaurato, B.F.A., California Institute of the Arts; M.F.A., Yale. Mr. Innaurato is an internationally known playwright whose works have been presented on Broadway, Off-Broadway, and around the world. His productions include *Gemini*, *The Transfiguration of Benno Blimp*, and *Passione*, which he directed himself. His most recent play, *Gus and Al*, was presented this spring at Playwright's Horizons in New York. His works have been collected in the book *Bizarre Behavior* published by Avon in 1980. He is the recipient of two fellowships from the NEA as well as Guggenheim and Rockefeller grants. He teaches Playwriting at Princeton and Columbia.

Lucy B. Maddox, B.A., Furman; M.A., Duke; Ph.D., University of Virginia. Associate Professor of English, Georgetown University. Ms. Maddox is the author of *Nabokov's Novels in English* and has published essays on Nabokov, James Joyce, Gilbert White, and Susan Fenimore Cooper. She is currently working on a study of nineteenth-century American literature and the American Indian. Ms. Maddox holds the Frank and Eleanor Griffiths Chair in Literature at Bread Loaf for 1989.

Ken Macrorie, A.B., Oberlin; M.A., University of North Carolina; Ph.D., Columbia. Professor Emeritus of English, Western Michigan University. Mr. Macrorie has published *Writing to be Read*, *Uptaught*, *Telling Writing*, *A Vulnerable Teacher*, *Searching Writing*, *Twenty Teachers*, and has served as editor of *College Composition and Communication*. He has taught at San Francisco State College and Michigan State University.

Nancy Martin, B.A., M.A., University of London. Former Reader in Education and Head of the English Department at the University of London Institute of Education. She has been visiting professor at Rutgers University, the Universities of Western Australia and Alberta, New York University and the University of Maine. Publications include (co-authored with colleagues) *Writing and Learning Across the Curriculum*; *The Development of Writing Abilities, 11 to 18 years*; *Understanding Children Talking*; *Mostly about Writing*; *What Goes on in English Lessons*; and *The Word for Teaching is Learning*.

Alan Mokler, B.A., M.A., Stanford; M.F.A., Yale. Director of the Program in Theatre and Dance at Princeton, and Director of the Acting Ensemble at Bread Loaf. Mr. Mokler has directed at every level, including academic, community and professional theatre. He is also a writer, and his plays have been performed in New York City, at Yale, Princeton, Stanford and elsewhere. He is the Coordinator of the Theatre Program and Project Coordinator of the 1989 NEH Institute in Theatre at Bread Loaf.

Carole Oles, B.A., Queens College, M.A., University of California, Berkeley. Assistant Professor of English, Old Dominion University. Ms. Oles is the author of three books of poems: *The Loneliness Factor*, *Quarry* and *Night Watches: Inventions on the Life of Maria Mitchell*. She has received a Pushcart Prize and the Strousse Award from *Prairie Schooner*, and *Night Watches* was selected for inclusion in the Frankfort Book Fair. She is currently at work on a collection entitled *The Deed*.

Robert Pack, B.A., Dartmouth; M.A., Columbia. Axinn Professor of English, Middlebury. Mr. Pack is also the Director of the Bread Loaf Writers' Conference. His eleven books of poetry include: *Waking To My Name*, *Faces in a Single Tree: A Cycle of Monologues*; and *Clayfield Rejoices, Clayfield Laments. Before It Vanishes: A Packet for Professor Pagels*, will appear this year. He has also published *Affirming Limits: Essays on Mortality, Choice and Poetic Form* and *Wallace Stevens: An Approach to His Poetry and Thought*. He is completing a new book of poems, *Reflections on a Gene Pool*, and another collection of essays.

Elsbeth Stuckey, B.A., M.A., Winthrop; Ph.D., University of Southern California. Assistant Professor of English, Benedict College. Ms. Stuckey is a 1988-89 Fulbright Fellow in Liberia and was a Rockefeller Humanist-in-Residence at the Duke University/University of North Carolina Center for Research on Women from 1987-88.

Eric Sundquist, B.A., University of Kansas; M.A., Ph.D., Johns Hopkins. Professor of English, University of California, Berkeley. Mr. Sundquist is the author of *Faulkner: The House Divided*; and of *Home as Found: Authority and Genealogy in Nineteenth-Century American Literature*. He has edited *New Essays on Uncle Tom's Cabin* and *American Realism: New Essays*.

Susanne Wofford, A.B., Ph.D., Yale. The Charles G. B. Murphy Assistant Professor of English, Yale. Ms. Wofford has published in *Comparative Literature*, *Criticism*, and *The Spenser Encyclopedia*. She is currently finishing a book, *The Choice of Achilles: Action and Figure in Epic Narrative*, and is working on another, *Theatrical Power: The Politics of Representation on the Shakespearean Stage*.

Acting Ensemble

Stephen Berenson, B.F.A., Drake. Appearances include the original casts of *Close Enough for Jazz* and *The Butterfingers Angel*, revivals of *Dead End* and *Men in White*, and various workshops at ASCAP and New Dramatists. Regional performances include the Hartman Theatre, the Brooklyn Academy of Music and the Kennedy Center. At Bread Loaf, he played the clowns in *Twelfth Night* and *The Winters' Tale* and was LeGrue in *Red Noses*. He is a playwright, a director, and a veteran of assorted industrials. He has taught Acting for many programs and is currently on the faculty of the Trinity Rep Conservatory.

Jonathan Fried, A.B., Brown; M.F.A., University of California, San Diego. At Bread Loaf, Mr. Fried has appeared as Macbeth and Rochfort/Clement in *Red Noses*. New York credits include Anne Bogart's productions of *1951* and *No Plays, No Poetry*. Regionally, he has appeared at Actor's Theatre of Louisville's Humana Festival, the Project Theatre, and Milwaukee Rep.

Brian McEleney, B.A., Trinity; M.F.A., Yale. Mr. McEleney is a Lecturer in the Humanities at Princeton and master Acting Teacher at the Trinity Rep Company. His roles have included Mozart in *Amadeus*; Trofimov in *The Cherry Orchard*; Bentley Summerhays in *Misalliance*; Young Scrooge, Marley and Cratchit in *A Christmas Carol*; Simon Stimpson in *Our Town*; and Theodore Murrell in *All the King's Men*. At Bread Loaf he has appeared in *Twelfth Night*, *Cloud Nine*, *The Winter's Tale*, *Macbeth*, and was most recently Father Flote in *Red Noses*. He has performed at New Dramatists, St. Clement's, Theatre for the New City, and other off-off-Broadway theatres, and at the Yale Repertory Theatre, the Robert Lewis Acting Company and the Nantucket Stage Company.

Barry Press, B.A., Bates College; M.F.A., Yale School of Drama. He has been a professional actor/director/teacher for the past sixteen years, performing on stage, film and television, with a focus on applying theatre improvisational skills not only to acting, but to writing and group problem solving in general. Mr. Press has been a founding member of four improvisational theatre groups and is currently teaching and performing in the international improvisational event, "TheatreSports." This past year he has been an educational consultant with the University of Washington School of Family Medicine, teaching medical students and their faculty about role-playing with their patients.

Cindy Rosenthal, B.A., Tufts; M.A., New York University. Ms. Rosenthal is a professional actress living and working in New York City. She has performed extensively in regional theatres, including the New Jersey Shakespeare Festival, the Buffalo Studio Arena and Stage West. Her roles have included Ann Boleyn in *Henry the Eighth*, Margaret More in *A Man For All Seasons*, and Marianne in *Tartuffe*. Ms. Rosenthal toured as Chava in *Fiddler on the Roof* with Theodore Bikel and was featured in the television musical *The Drunkard*. She is currently developing performance pieces based on female friendships and literary women.

Anne Scurria is a graduate of Trinity College and the Hartman Theatre Conservatory. She teaches movement for actors at the University of Rhode Island. Ms. Scurria has been a member of the Trinity Square Repertory Company for ten years. She has also appeared at other regional theatres, on television, and in film. At Bread Loaf she was Lady Macbeth in *Macbeth* and performed in *Red Noses*.

Theatre Staff

Walter C. Boswell, B.F.A., Kent State University; M.F.A., Penn State University. Associate in Theatre and Scenic and Lighting Designer at the Bread Loaf Theatre. Mr. Boswell is currently Technical Director and Designer at Baldwin Wallace College, Ohio. He has designed extensively in the Cleveland area and won the Cleveland Critics Circle Award for Best Set Design during the 1983-84 Theatre Season.

James Lobdell, B.A., SUNY Albany; M.A., Middlebury. A member of the Acting Ensemble since its inception, Mr. Lobdell has appeared in numerous productions at Bread Loaf, including *The Cherry Orchard*, *Twelfth Night*, *Cloud Nine*, *The Winter's Tale* and last summer's *Red Noses*. He has acted and directed in academic, professional and community theatre for the past thirty-five years. After more than two decades as a high school English teacher, he is currently researching the interrelationships between teaching and acting and plans to begin a doctoral program in the fall.

Ellen V. McCartney, Costume Designer. Her credits include the world premiere of Lee Blessing's *A Walk in the Woods* at the Yale Repertory Theatre and at the La Jolla Playhouse. She also worked at the Boston Shakespeare Company under the direction of Peter Sellars, where she designed *Lighthouse*, *Mother Courage* and *Macbeth*; *The Sea Horse* at the Portland Stage Company; and the Camden Shakespeare Company, where her work included *Othello*, *Twelfth Night*, *Hamlet*, *The Importance of Being Earnest*, *Our Town*, *As You Like It*, *Thieves' Carnival* and *The Lion in Winter*.

Visiting Lecturers

Gail Kern Paster, B.A., Smith; M. Phil., Ph.D., Yale. Professor of English, George Washington University. Ms. Paster has published *The Idea of the City in the Age of Shakespeare* and articles and reviews on Shakespeare, Jonson, and other early modern English dramatists. Current work in progress includes two editions (MLA New Variorum *Romeo and Juliet* and Thomas Middleton's *Michaelmas Term*) and a study of dramatic representation of the body.

Eliot Wigginton, A.B., M.A., Cornell; M.A., Johns Hopkins. Mr. Wigginton is an English teacher in Rabun County, Georgia, where he began the publication of *Foxfire* magazine with his ninth and tenth-graders in 1966. Articles from *Foxfire*, still produced quarterly by his students at Rabun County High School, make up the contents of the nine-volume *Foxfire* book series. He has edited *Aunt Arie: A Foxfire Portrait*, has written *Sometimes a Shining Moment*, a book for high school teachers, and has published scores of book reviews and magazine articles.

Administration

Paul M. Cubeta, A.B., Williams; Ph.D., Yale. College Professor of Humanities, Middlebury, and Director of Academic Development, Bread Loaf School of English. He is the author of articles on Jonson, Marlowe, Shakespeare, Frost, and Edward Thomas; editor of *Modern Drama for Analysis* and *Twentieth Century Interpretations of "Richard II;"* and has written "Lear's Comic Vision" for *Teaching Shakespeare*. Mr. Cubeta was Director of the School of English from 1965-1988.

James H. Maddox, B.A., Princeton; M.A., Ph.D., Yale. Professor of English, George Washington University and Director of the Bread Loaf School of English. Mr. Maddox is the author of *Joyce's Ulysses and the Assault upon Character* and articles and reviews on Joyce, Defoe, and Samuel Richardson. His most recent essays are in *Joyce's Ulysses: The Larger Perspective* (Newman and Thornton, eds.) and in *Daniel Defoe* (Bloom, ed.). He held the Frank and Eleanor Griffiths Chair of Literature at Bread Loaf in the summer of 1983.





Courses

Group I (The Program in Writing)

2. Writing and Editing Prose Non-Fiction/Mr. Macrorie/T Th 2:00-4:30

A workshop for teachers centering on developing lively, succinct prose through writing and responding to the work of peers. The best of the writing—personal narrative, interviews with persons on the Mountain, accounts of teaching, etc.—will appear in the weekly magazine *YEAST*. Class members working in teams will take turns editing *YEAST*.

Text: Macrorie, *Writing to be Read*, 3rd ed. (Boynton/Cook).

3. Case Study Research and Classroom Practice: Connections/ Mrs. Goswami/10:30

Teachers who wish to begin inquiries about language and learning in their own schools and communities will prepare case studies of members of the Acting Ensemble who are participating in literature and writing classes and leading workshops in theatre. They will also plan case studies that they would like to conduct, with the help of students and colleagues, when they return to their classrooms. We shall read published case studies and study some issues related to theories of writing.

Texts: L. Vygotsky, *Mind in Society* (Harvard); J. Britton, *Language and Learning* (Boynton/Cook); C. Cazden, *Classroom Discourse* (Heinemann); *Reclaiming the Classroom*, eds. D. Goswami and P. Stillman (Boynton/Cook); K. Macrorie, *Searching Writing*, 2nd ed. (Boynton/Cook).

5. Poetry Writing/Ms. Oles/T F 2:00-4:30

Primary emphasis in the workshop will be on discussion of students' poems, with revision and individual conferences an essential part of the journey toward the completed poem. Readings in the texts will present a variety of poems for examination. Assignments will be suggested as another means of expanding students' sense of the possibilities for language. Knowledge of prosody will be valuable, as will readiness to address the matter of the poem's imperative. Students will be invited to read their work before the Bread Loaf community.

Texts: *The Norton Anthology of Modern Poetry*, ed. Richard Ellmann and Robert O'Clair; *Contemporary American Poetry*, ed. A. Poulin, Jr.

6. Fiction Writing/Mr. Huddle/T F 2:00-4:30

This workshop, in classes and in conferences, will emphasize student writing: producing, reading, discussing, and revising stories. Consideration will be given to issues involved in the teaching of fiction writing, and participants will be given an opportunity to conduct workshop discussions. Exercises and assignments will explore aspects of memory and imagination, point of view, structure, and prose styles. The work of modern and contemporary story writers will be assigned and discussed.

Text: *The Norton Anthology of Short Fiction*, ed. R. V. Cassill (Norton paper).

18. Playwriting/Mr. Innaurato/T Th 2:00-4:30

A course designed to introduce the student to the sources of drama—contemporary life as the writer observes it. We will concentrate on how to use this raw material, the structure of the play (character, dialogue, environment, rhythm), and how to approach revision. The students will not be expected to shape their work into finished plays; rather, emphasis will be placed on how to use the drama and the actors to communicate emotion and meaning to the audience. Scenes will be read aloud and discussed in class. A selection of student scenes will be presented to the Bread Loaf community at the end of the playwriting course.

172. The Stories Children Write/(second three weeks)/Mr. Armstrong/11:30; M W 2:00-3:30 at the instructor's option

By studying the stories which children write and those which they tell, our aim will be to help construct a natural history of narrative. We will explore ways of eliciting children's narrative interests, examine the quality of their narrative commitment, and analyze the growth of skill from story to story in the course of a narrative practice. We will relate the stories which children write to those we write ourselves, to adult narrative in general, and to theories of narrative and of intellectual growth. Students are asked to bring with them examples of stories written by their own pupils, including, if possible, a collection of stories produced by one pupil over the course of a year's work.

This course is preceded by course 173, taught by Mr. Britton.

Texts: M. Armstrong, *Closely Observed Children* (Writers & Readers); Vivian Paley, *Wally's Stories* (Harvard); Gareth Matthews, *Dialogues with Children* (Harvard); "Should We Teach the Peasant Children to Write, or Should They Teach Us?," Leo Tolstoy, in *Tolstoy on Education*, eds. Pinch and Armstrong (Athlone); "The Story Teller," Walter Benjamin, in *Illuminations*, ed. Arendt (Fontana); Carolyn Steedman, *The Tidy House* (Virago).

173. Telling the Stories of Our Lives: An Approach to Writing and Learning Through Autobiography/(first three weeks)/Mr. Britton/11:30; M W 2:00-3:30 at the instructor's option

The course will take the form of (a) a reading seminar focusing upon evolving a rationale for autobiographical writing in school (members will undertake to read and report on selected texts); and (b) a writing workshop in which we explore together the practice of autobiographical writing. The writing produced in this way, supplemented by a learning journal, will constitute the written requirement of the course.

This course is to be followed by course 172, taught by Mr. Armstrong.

Text: *Prospect and Retrospect: Selected Essays of James Britton*, ed. Gordon Pradl (Boynnton/Cook).

174. Connections: Thought and Modes of Language/(first three weeks)/Miss Martin/9:30;T Th 2:00-3:30 at the instructor's option

A writing workshop and reading seminar. We shall study texts which are seminal in the development of theories about writing, and classes will include critical discussion of texts, student experience of speaking and writing, and collaborative

BREAD LOAF SCHOOL OF ENGLISH FACULTY AND ACTING ENSEMBLE, 1988

Seated on grass (left to right): Cindy Rosenthal, Steven Berenson, James Lobdell, Jonathan Fried, Carol Elliott, Alan Mokler, Shirley Heath, Anne Scurria, and Brian McEleney.

Seated on chairs: Jonathan Freedman, William Worthen, Dianne Sadoff, James Maddox, Dixie Gosteamini, Carole Oles, Lawrence Danson.

Standing: James Britton, Nancy Martin, Barry Press, Lucy Maddox, Michael Armstrong, Gail Paster, David Huddle, Corinne Jacker, James Moffett, Brian Keith, Ken Macrorie, Courtney Cazden, Lawrence Buell, Stephen Donadio, Michael Wood, Paul Cubeta



work carried out during the course. The writing requirements will be varied and, in part, self-chosen. We shall attempt to arrive at a rationale for the teaching of writing which is set against the broader scene of teaching and learning more generally, and which takes account of the spoken language and literature. Students are asked to bring a short tape recording of a conversation between peers (adults or children) together with a five-minute transcript of part of it—and a tape recorder, if possible.

Texts: L. Vygotsky, *Mind in Society* (Harvard); J. Britton, *Prospect and Retrospect: Selected Essays* (Heinemann); F. Smith, *Writing and the Writer* (Holt, Rinehart, Winston); *The Word for Teaching is Learning*, eds. M. Lightfoot and N. Martin (Heinemann).

176. Connections: Writing and Literature/Mr. Macrorie/M W 2:00-4:30

A workshop for teachers of introductory courses in literature designed to overcome the widespread aversion of many American students to the literature canonized by schools. Through a consideration of written student responses rather than critiques, it will investigate such concepts as sentimentality and stereotype in both popular and canonized literature. Teachers are asked to bring several poems or short stories that their students have valued and they have not.

Text: Frank Smith, *Reading Without Nonsense* (Teachers' College Press).

177. Forms of Thinking, Talking, and Writing/Ms. Cazden/8:30

This course will focus on assumptions and practices of programs for teaching essay writing. We will explore forms of thinking, talking, and writing through both readings and first-hand experience. Readings will begin with Berthoff's *Forming, Thinking, Writing: The Composing Imagination*. Experiences will include written observations of the world and of texts, peer discussions, readers' theatre, and a personal journal.

200. A Workshop for Nature Writers/Mr. Elder/T Th 2:00-4:30

This will be a workshop grounded in our journals, as well as in the landscape around Bread Loaf. We will enter nature writing as an ongoing conversation — the interwoven dialogues between observation and reflection, journals and essays, individual experience and community. Our discussions will often focus on writing by members of the seminar. We will also sample the work of other nature writers and take outings near the School of English.

Texts: H. D. Thoreau, *A Writer's Journal* (Dover); *On Nature*, ed. Annie Dillard et al. (North Point); Charles Johnson, *The Nature of Vermont* (Univ. Press of New England). In addition, participants in the seminar should own field guides to the flowers, trees, and birds of the Northeast. The guides in the Peterson and Audobon series are among the good ones.

212. Education and Opposition: Autobiographies of the Oppressed/(second three weeks)/Ms. Stuckey/9:30; T Th 2:00-3:30 at the instructor's option

Students will read, listen to, and analyze the autobiographies and oral histories of oppressed people in education. The course will rely heavily on audio-tapes of retired black educators who taught in the South prior to desegregation. Other tapes will include inner city minority students, young rural students, and third world educators. The course will make use of excerpts from the autobiographies of Mamie Garvin Fields, Richard Wright, Booker T. Washington, Septima Poinsette Clark, and so on. A learning journal will be continued from the first three weeks and a short, autobiographical essay based on oral history and transcription will be required.

This course is preceded by course 174, taught by Miss Martin.

125. Independent Projects in Writing/Staff/hours to be arranged

Independent Projects in Writing are open by permission to students after having taken the appropriate prerequisite courses at Bread Loaf. They may be projects in writing research, in advanced poetry or fiction writing.

Group II

(English Language and Literature through the Seventeenth Century)

19. Chaucer/Mr. Fleming/10:30

A study of the major poetry of Geoffrey Chaucer. Special attention will be given to questions of aesthetic principle, narrative and dramatic technique, uses of literary conventions, irony, comic range, and moral vision.

Texts: *The Riverside Chaucer*, ed. L.D. Benson (Houghton Mifflin); Boethius, *The Consolation of Philosophy* (Bobbs-Merrill).

28. Shakespearean Tragedy/Mr. Brodhead/10:30

A close reading of the major tragedies, with a look at related works among the history plays and romances.

Texts: William Shakespeare, *Richard II*, *Julius Caesar*, *Hamlet*, *Othello*, *The Winter's Tale*, *King Lear*, *Macbeth*, and *Antony and Cleopatra* (all Signet).

61. Carnival, Theatre, and Gender in Shakespeare's Plays/Ms. Wofford/9:30

This course will consider the significance of acting, the place of theatre, and the politics of gender in Shakespeare's plays. Additional readings in recent new historicist work on Shakespeare will be considered in the context of the theory of the carnivalesque, historical instances of such festivals of inversion, and the role of the theatre in Elizabethan and Jacobean society. We will also consider the ways in which the plays symbolize cultural contradictions — in the treatment of that which is repressed, denied, marginalized, or marked as "other" — and will explore the extent to which images of authority projected in the plays are altered, affirmed, or undermined by the radical treatment of acting they offer.

Texts: Shakespeare, *A Midsummer Night's Dream*, *As You Like It*, *The Merchant of Venice*, *Twelfth Night*, *Henry IV* Parts I and II, *Hamlet*, *Macbeth*, and *The Winter's Tale* (all Signet).

79. Shakespeare, Spenser, and the Age of Elizabeth/Ms. Wofford/10:30

A study of selected comedies and histories by Shakespeare, and of parts of Spenser's *Faerie Queene*, in their Elizabethan context. Additional readings include excerpts from Queen Elizabeth I's speeches, new historical work on Shakespeare and Spenser, the Elizabethan debates about gender, and documents on "festive" inversion and ritual in Early Modern England. No previous knowledge of Spenser is expected; we will read the selections from *The Faerie Queene* together during the course of the term. Students may wish to read in advance chapters 1-3 of C.L. Barber's *Shakespeare's Festive Comedy*.

Texts: Shakespeare, *A Midsummer Night's Dream*, *As You Like It*, *Twelfth Night*, *Henry IV* Parts I and II, *Othello* (all Signet); Spenser, *The Faerie Queene*, ed. A.C. Hamilton (Longman).

Group III (English Literature since the Seventeenth Century)

11. Romantic Poetry: The Ideas of Consciousness and Power/Ms. Armstrong/9:30

Considering the work of male and female Romantic poets (Blake, Wordsworth, Coleridge, Byron, Keats, Shelley, Joanna Baillie, Mrs. Barbauld, Mrs. Heamans, Letitia Landon), this course will examine these poets' understanding of perception and what it is to know. Some theories of knowledge in Nineteenth-Century philosophy will also be explored.

Texts: *Romantic Poetry and Prose*, ed. Harold Bloom and Lionel Trilling (Oxford University Press).

21. Modern British Novel/Ms. Maddox/9:30

We will read a selection of representative British novels from World War I to the

present. Class discussions will focus on the ways in which these novels reflect and examine issues of authority as those issues impinge on the representation of both political processes and the processes of novel-writing.

Texts: Lawrence, *Women in Love* (Penguin); Woolf, *To the Lighthouse* (Harcourt, Brace); Carr, *A Month in the Country* (Academy Chicago); Ford, *The Good Soldier* (Vintage); Rhys, *Wide Sargasso Sea* (Norton); Spark, *The Prime of Miss Jean Brodie* (NAL); Swift, *Waterland* (Washington Square); Rushdie, *Shame* (Vintage).

34. Idea and Narrative Form in the Nineteenth-Century Novel/

Ms. Armstrong/11:30

This course will explore the relation between narrative structure and the social and cultural preoccupation of the novel. Jane Austen, some Gothic writers, the Brontës, Mrs. Gaskell, Dickens, Thackeray, George Eliot, Hardy, and James will be among the novelists considered. Narrative theory (Barthes, Bakhtin, Brookes) will provide a context for study.

Texts: Anne Radcliffe, *The Mysteries of Udolpho* (Oxford Univ. pap.); Jane Austen, *Mansfield Park*; Charlotte Brönte, *Villette*; Emily Brönte, *Wuthering Heights*; Anne Brönte, *Agnes Grey*; Mrs. Gaskell, *North and South*; Charles Dickens, *Dombey and Son* and *Bleak House*; William Thackeray, *Vanity Fair*; George Eliot, *Middlemarch*; Thomas Hardy, *Jude the Obscure*; Henry James, *The Golden Bowl*. All texts except Radcliffe's are published by Penguin.

74. From Victorian to Modern/Mr. Freedman/10:30

A study in the rhetoric of literary transformation, this course will investigate some of the high (and a few of the low) points of Anglo-American literature between (roughly) 1870 and 1920. Our aim in doing so—in addition to glutting ourselves on some remarkably delectable texts—will be to assess the shifting responses of writers to the radical transformations of the cultural scene that that period witnessed. In response to the obsolescence of traditional models of authorship and the ascendancy of the mass market for fiction, some of our writers adopted a stance of self-conscious avant-gardism; others embraced the literary marketplace wholeheartedly; still others did both at the same time. All, however, extended the range of literary expression, and shaped the basic patterns of cultural organization we recognize as quintessentially "modern."

Texts: Lang, *The Pre-Raphaelites and their Circle* (Chicago); Wilde, *The Picture of Dorian Gray and Other Plays* (NAL); James, *The Ambassadors* (Penguin); Woolf, *To the Lighthouse* (Harcourt Brace); Pater, *The Renaissance* (Oxford); xeroxed selections from Wordsworth, Tennyson, Browning, and Arnold.

99. Conrad/Mr. Donadio/T Th 2:00-4:30

A seminar offering intensive readings in a full range of the novels and shorter fiction, with particular attention to narrative structure, characterization, moral judgment, and the modulation of perspective.

Texts: Conrad: *Almayer's Folly* (Viking Penguin); *Great Short Works of Joseph Conrad* (Harper & Row); *Lord Jim* (Norton Critical); *The Secret Agent* (Viking Penguin); *Under Western Eyes* (Viking Penguin); *Nostromo* (Modern Library or Viking Penguin); *Victory* (Doubleday Anchor); *The Shadow-Line* (Oxford Univ. Press).

Group IV (American Literature)

39. Contemporary American Short Story/Mr. Huddle/10:30

Among the considerations of this discussion-oriented class will be structure, style, and theme; strengths and weaknesses of individual stories, collections, and authors from 1950 to the present; and what contemporary fiction can tell a reader about contemporary culture. Students will be asked to give brief class presentations.

Texts: Cheever, *The Stories of John Cheever* (Vintage); Carver, *Where I'm Calling From*; Dubus, *The Times Are Never So Bad* (Godine); Bambara, *Gorilla, My Love* (Vintage); McPherson, *Elbow Room* (Fawcett); Olsen, *Tell Me a Riddle* (Dell); Stanton, *The Country I Come From* (Milkweed); Malamud, *The Stories of Bernard Malamud* (Plume); Kauffman, *Places in the World a Woman Could Walk* (Penguin); Taylor, *The Old Forest and Other Stories* (Ballantine); Canin, *The Emperor of the Air*; Miller, *Inventing the Abbotts* (Laurel/Dell); Smiley, *The Age of Grief* (Ivy Books).

83. Antebellum American Writing/Mr. Brodhead/8:30

A study of the variety of literary forms and ambitions that emerged in America from the 1830's to the 1850's, with some attention to literature's intersections with dominant social issues of the time: slavery, expansionism, religious liberalization, and the reformation of family life.

Texts: Ralph Waldo Emerson, *Selections from Ralph Waldo Emerson* (Riverside); Walt Whitman, *Complete Poetry and Selected Prose* (Riverside); Susan Warner, *The Wide,*

A scene from Red Noses



Wide World (Feminist Press); Harriet Beecher Stowe, *Uncle Tom's Cabin* (Penguin); Nathaniel Hawthorne, *The Scarlet Letter* (Riverside); Herman Melville, *Moby Dick* (Bobbs-Merrill); Emily Dickinson, *Final Harvest* (Little, Brown).

95. Modern American Novel/ Mr. Sundquist/9:30

This course will survey the development of the American novel in the early part of the twentieth century, with special emphasis on the relationship between narrative form and psychological themes. Some historical and critical readings on library reserve will be required.

Texts: Edith Wharton, *Summer*; F. Scott Fitzgerald, *Tender is the Night*; James Weldon Johnson, *The Autobiography of an Ex-Coloured Man*; Willa Cather, *My Antonia*; William Faulkner, *Sanctuary*; Nathanael West, *Miss Lonelyhearts* and *The Day of the Locust*; Dashiell Hammett, *Red Harvest*; Ann Petry, *The Street*.

160. The Poetry of Yeats, Frost, and Stevens/ Mr. Pack/ M W 2:00-4:30

The interrelated themes of art, belief, and affirmation in Yeats, Frost, and Stevens will be considered through careful analysis and comparison of selected poems, according to Yeats' claim that "there is in the creative joy an acceptance of what life brings."

Texts: Yeats, *Collected Poems* (Random House); Frost, *The Poetry of Robert Frost* (Holt, Rinehart); Stevens, *Collected Poems* (Knopf); Pack, *Affirming Limits* (Univ. of Massachusetts Press).

184. American Nature Writing/ Mr. Elder/ M W 2:00-4:30

An exploration of American writers who have achieved a vivid and reformed response to the earth.

Texts: Bartram, *Travels* (Dover); Emerson, "Nature" (photocopy); Thoreau, *The Maine Woods* (Princeton); Muir, *The Mountains of California* (Penguin); King, *Mountaineering in the Sierra Nevada* (Nebraska); Austin, *Land of Little Rain* (New Mexico); Krutch, *The Voice of the Desert* (Morrow Quill); Abbey, *Desert Solitaire* (Touchstone); Leopold, *A Sand County Almanac* (Oxford); Dillard, *Pilgrim at Tinker Creek* (Bantam); LeGuin, *Always Coming Home* (Bantam).

185. Contemporary Southern Fiction/ Mr. Sundquist/ 11:30

This course will explore the assumption that most contemporary southern fiction (or fiction set in the South) has been strongly influenced by Faulkner. We will also look at two other authors of the 1930's — Margaret Mitchell and Arna Bontemps— in order to situate Faulkner's work and to locate other important precursors to more recent novels. The course will be organized thematically around the question of race and will examine different modes of presenting history through fiction. Historical and critical readings on library reserve will also be included.

Texts: William Faulkner, *Light in August* and *Absalom, Absalom!*; Arna Bontemps, *Black Thunder*; Margaret Mitchell, *Gone with the Wind*; William Styron, *The Confessions of Nat Turner*; Harper Lee, *To Kill a Mockingbird*; Ernest Gaines, *The Autobiography of Miss Jane Pitman*; Ishmael Reed, *Flight to Canada*; Sherley Anne Williams, *Dessa Rose*; David Bradley, *The Chaneyville Incident*.

Students should read at least *Gone with the Wind* prior to the course.

Group V (Classical and Continental Literature)

71. The Classical Tradition: Virgil to Petrarch /Mr. Fleming/8:30

A study of the classical tradition in the Middle Ages founded on readings in representative masterpieces from Virgil to Petrarch. The central concern of the course will be the examination of medieval humanism in its fusion of classical and Christian impulses. Special attention will be given to questions of genre, the sense of literary tradition, and artistic self-consciousness.

Texts: Virgil, *The Aeneid*, trans. Jackson Knight (Penguin); Ovid, *The Erotic Poems*, trans. Peter Green (Penguin); Ovid, *The Metamorphoses*, trans. Mary Innes (Penguin); Augustine, *Confessions*, trans. R.S. Pine-Coffin (Penguin); Boethius, *The Consolation of Philosophy*, trans. R. Green (Bobbs-Merrill); Guillaume de Lorris and Jean de Meun, *The Romance of the Rose*, trans. Charles Dahlberg (Univ. Press of New England); Dante, *The Inferno*, ed. John Sinclair (Oxford); *Petrarch's Lyric Poems*, trans. Robert Durling (Harvard Univ. Press).

93. Modern Drama: Ibsen Versus Brecht/Mr. Cadden/8:30

An intensive investigation of two playwrights dedicated to drama as a social force, this course will concentrate on ten plays by each writer in order to establish their very different approaches to theatrical representation. Our readings will be supplemented by theoretical materials by Stanislavski, Brecht, Benjamin, Barthes, and others. The fundamental questions informing our work will be "What are the central concerns of human life?" and "How are they best represented on stage?"

Texts: Ibsen: *Brand* and *Peer Gynt* (both Minnesota); *The Complete Major Prose Plays*, trans. Fjelde (NAL); Brecht: *Collected Plays*, Volumes 1, 2, 5, 6, and 7 (Vintage); *The Mother* (Grove); *Brecht on Theatre* (Hill and Wang); *The Messingkauf Dialogues* (Methuen U.K.); Athol Fugard, *The Road to Mecca* (TCG); Caryl Churchill, *Plays*, Volume One (Methuen).

119. Studies in European Fiction/Mr. Donadio/11:30

Readings in representative nineteenth- and twentieth-century works in divergent traditions, with particular emphasis on the relationship of worldly appetite and spiritual ambition, social constraint and individual freedom, historical circumstance and moral order.

Texts: Stendhal, *The Charterhouse of Parma* (Viking Penguin); Tolstoy, *War and Peace* (Norton Critical); Dostoevsky, *The Brothers Karamazov* (Norton Critical); Kafka, *The Trial* (Schocken).

154. Contemporary Drama: Beckett and Beyond/Mr. Cadden/11:30

A study of five of the most important playwrights now writing for the stage, this course will examine dramatic structure as world view. Radical definitions of the self and its position in relation to history characterize all the work we will be examining by Samuel Beckett, Harold Pinter, Athol Fugard, Sam Shepard, and Caryl Churchill. We will pay particular attention to how later playwrights use and abuse their Beckettian legacy, giving his metaphysical theatre a social and political context.

Texts: Beckett: *Waiting for Godot*, *Endgame*, *Happy Days*, *Collected Shorter Plays* (all

Grove); Pinter: *The Caretaker*, *The Homecoming*, *Old Times*, *Betrayal* (all Grove); Fugard: *Boesman and Lena* (Oxford), *Statements* (TCG), *'Master Harold'...and the Boys* (Penguin), *The Road to Mecca* (TCG); Shepard: *Seven Plays* (Bantam), *Fool for Love and Other Plays* (Bantam), *A Lie of the Mind* (Plume); Churchill: *Plays*, Volume One and *Top Girls* (Methuen).

208. Theory and Practice of Cultural Criticism/Mr. Freedman/8:30

This course will consider the possibilities and problems of literary criticism undertaken from a cultural perspective—as opposed to criticism undertaken from a formal, rhetorical, or literary-historical point of view—and the relevance of such criticism to current educational and political concerns. We will consider such questions as: the nature of “culture” itself; the place of literature within its larger cultural framework; the rivalry between “high” and “low” cultures; the social and political role (or lack thereof) of the cultural critic; the establishment and re-establishment of the literary canon.

Texts: Benjamin, *Illuminations* (Schocken); *The Frankfurt School Reader*, ed. Arato and Gebhardt (Urizen); Bloom, *The Closing of the American Mind* (Simon and Shuster); Bellow, *Mr. Sammler's Planet* (Penguin); Hirsch, *Cultural Literacy*; xeroxed selections from: Geertz, *The Interpretation of Cultures*; Bourdieu, *Distinction*; and others.

Group VI (Theatre Arts)

129. Acting Workshop/Ms. Elliott/M Th 2:00-5:00

This workshop course is designed for those with little or no acting training or experience but who nonetheless feel a “hunger for the fire.” Students will participate in exercises and scenes designed to stimulate their imagination, increase their concentration, and develop the skills needed to act with honesty and theatrical energy. An equally important and demanding part of the course work will be the journal writing which, as an extension of the work done in class, requires a healthy measure of commitment, soul-searching, energy and time.

Text: Chekhov, *The Seagull*, trans. Jean-Claude Van Itallie; Konstantin Stanislavski, *An Actor Prepares*; Eugen Herrigel, *Zen in the Art of Archery*.

213. The Poetry of the Theatre/Mr. Mokler/T Th 2:00-5:30

We will explore plays from several periods to see how their “meaning” is embodied in the language of the stage: space, gesture, music, rhythm, staging, clowning, costume, and setting. This course is open for credit only to members of the NEH Institute in Theatre, but others may audit with the instructor's permission.

Texts: Euripides, *The Bacchae*; Shakespeare, *A Midsummer Night's Dream*; Chekhov, *Three Sisters*; Shepard, *Buried Child*; Nelson, *Bal*; Fornes, *Fefu and her Friends*; Churchill, *Cloud Nine*.

125. Independent Projects in Theatre/Staff/Hours to be arranged

A qualified student may elect as a regular course a special independent project in acting, directing, costuming, or scenic design in connection with the major production at Bread Loaf this summer.

Theatre Improvisation for Writers/(first four weeks)/Mr. Press/
hours to be arranged

Students may register for this optional workshop during the first week at Bread Loaf.

This series of participatory workshops explores the nature of collaborative storytelling using a variety of improvisational theatre techniques. The elements of sharing responsibility for the narrative are based on listening, making and accepting usable offers, and cultivating the basic "yes, and..." principle. These explorations are primarily concerned with creating the rough draft, focusing on the story elements of character, plot, environment, and beginnings and endings. This series has been useful for writers and teachers of writing, and has been helpful in circumventing that which blocks the writer.

Texts: Keith Johnstone, *Impro: Improvisation and the Theatre* (Theatre Arts Books); Viola Spolin, *Improvisation for the Theatre* (Northwestern Univ. Press); Betty Edwards, *Drawing on the Right Side of the Brain* (St. Martin's).

Students enjoying Johnson Pond on a hot summer's day



General Information

Other Features The lecture program at Bread Loaf introduces students to visiting scholars and writers whose lectures broaden the outlook and enrich the content of the regular academic program. Among the special lecturers at Bread Loaf have been distinguished poets, novelists and critics, such as C. L. Barber, Saul Bellow, John Berryman, R. P. Blackmur, Willa Cather, Richard Ellmann, Northrop Frye, Hamlin Garland, Shirley Jackson, Sinclair Lewis, Archibald MacLeish, Hillis Miller, Howard Nemerov, Dorothy Parker, Carl Sandburg, Allen Tate, Richard Wilbur and William Carlos Williams.

Experienced teacher-researchers will also visit Bread Loaf to offer workshops on practice-oriented research in the classroom and to work with their colleagues on developing proposals for Bread Loaf research grants.

Each week students have the opportunity to see classic or modern films at Bread Loaf. They are invited to join the Bread Loaf Madrigalists, who give an informal concert each summer. Students also give frequent informal readings from their writings.

The facilities of Starr Library at Middlebury College, which include the Abernethy Collection of Americana and the Robert Frost Room, are available to English School students. The Davison Memorial Library at Bread Loaf contains definitive editions, reference books, and reserve shelves for special course assignments.

Computation Facilities At Bread Loaf there is a student computer center equipped with a number of both Apple II and IBM computers. Instruction in the use of computers is provided.

One of the most exciting innovations of the Program in Writing has been the development of BreadNet, a national rural writing computer network for Bread Loaf teachers which uses computers to join the classrooms of more than sixty colleagues. The primary goal of BreadNet is to establish a writing/inquiry network involved in studying various aspects of language and learning. Qualified teachers are invited to join.

Independent Winter Reading Program With the approval of the Director and an appropriate member of the Bread Loaf faculty, qualified students may prepare themselves in an area of English, American, or continental literature by a program in independent reading during the academic year. Students must have taken a course at Bread Loaf in the area of their proposed program and have demonstrated their competence by securing a grade of A- or higher in that course. Arrangements are completed by the fifth week of the previous summer. Each Reading Program culminates in a long essay and in an oral examination at Bread Loaf at the beginning of the subsequent summer. Successful completion of the program is evaluated as a regular Bread Loaf course. Two reading programs in different years are permitted toward the M.A. degree and four toward the M.Litt. degree. A tuition fee of \$275 is charged for each program.

Independent Summer Reading Project Under exceptional circumstances students may design an Independent Summer Reading Project, which will be the equivalent of a regular Bread Loaf course. Such Projects must be submitted for consideration no later than May 1. Students have the responsibility for establishing

the subject matter of the Project, shaping a thesis, selecting manageable primary texts and major secondary sources. For M.A. candidates, the Project must be in an area where students have previously taken at least one course at Bread Loaf and received grades of A- or higher; and for M.Litt. candidates, in their area of concentration.

Upon receipt of the proposal, the Director consults with the instructor who will work with the student. In general, the student is expected to work independently with not more than an hour meeting every week with his or her instructor. The student and the faculty member determine whether the student will submit a series of short papers, or one or two essays, equivalent to at least a thirty-page paper.

Since the Independent Summer Reading Project is considered as a Bread Loaf course, there is no special tuition fee if it is taken as part of the student's regular two-course program.

Transcripts One official transcript from the Bread Loaf School of English will be issued without charge on written request to the Director of Academic Records, Middlebury College. A fee of \$2 is charged for each additional transcript. To students who are financially indebted to the College, no transcript will be issued until satisfactory arrangements have been made with the Comptroller.

Letters of Reference Requests for letters of reference should be sent in writing to the Director of the School, not to former Bread Loaf faculty.

Transfer Credit Up to six credits of graduate work may be transferred from other accredited institutions. Each course must be approved for transfer, preferably before the work is done. Such credits are normally earned in language or literature. Thus, if six credits are transferred, the degree may be earned in four summers and possibly, in exceptional cases, in three.

Graduate credits transferred from other institutions expire after ten years have elapsed since the study was done. Transfer course credits cannot be simultaneously counted for degree credit elsewhere and must be of B grade or better. Graduate credits earned at Bread Loaf expire after ten years. Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

Choice of Courses Course choices should be made immediately upon receipt of the 1989 bulletin. A fee of \$1 is charged for course changes made after July 1. Early registration is advised, as the size of all classes is limited.

Auditors In addition to the two courses taken for credit, students are permitted to audit another course in literature. Students regularly registered for a course may not change their status to that of auditor without permission of the Director, and never after the third week of the session.

Advance Preparation Students are urged to complete as much reading as possible before coming to Bread Loaf in order to permit more time during the session for collateral assignments and for the preparation of papers.

Seminar Participation Students electing afternoon seminars must be prepared to take an active part in discussions.

Books A bookstore for the sale of textbooks, stationery, and supplies is maintained at Bread Loaf. Required texts for each course are ordered for students. It may occasionally be necessary to substitute other texts for those listed in the courses of instruction. Although it is impossible to advise students of these changes, the bookstore will stock copies.

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| Fees | Tuition: | \$2,010 |
| | Board: | 715 |
| | Room: | 295 |
| | | <hr/> \$3,020 |

Each applicant who is accepted is asked to pay a \$150 enrollment deposit, refundable up to May 1, which is applied to the student's total bill. An applicant is officially registered only upon receipt of this fee. Money should not be sent until payment is requested. Rooms are assigned only to students registered officially.

A fee of \$1,005 is charged students who take a third course for credit.

Insurance The tuition fee also includes a fee for an accident insurance policy with limited coverage.

Payment Final bills are mailed about May 1 and are payable upon receipt. A late fee of \$25 will be charged for bills not paid by June 1 except for those students admitted after bills have been sent. Checks should be made payable to Middlebury College. Students living outside the U.S. must have the checks made out in U.S. dollars.

Refunds Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit but may receive refunds for any additional amounts paid as follows:

Before the end of first week of classes—60% of tuition plus pro-rated board.

Before the end of second week of classes—20% of tuition plus pro-rated board.

Thereafter—Board only, pro-rated.

Financial Aid Because of the generosity of former and present Bread Loaf students and friends of the School of English, the School has steadily increased its financial aid resources. In addition, generous funding for teachers from the Southeast has been made available to Bread Loaf by the Mary Reynolds Babcock Foundation. No interested applicant with strong credentials should fail to apply because of need. Financial aid may be in the form of grants and/or waiterships. The aid is awarded on the basis of financial need and scholastic ability. The School assumes a minimum of at least \$600 in self-help from every aid applicant.

To be considered for all types of aid awarded through Middlebury College, a student must file a Financial Aid Form (FAF) with the appropriate office of the College Scholarship Service (CSS). Requests for aid should be made when the application form is submitted to the School; all pertinent forms and information will be sent when they become available. Students are advised to forward their Financial Aid Forms to the College Scholarship Service as soon as possible. Awards will be made upon receipt from the College Scholarship Service of the information on a student's need.

Medical Facilities A nurse is in attendance, and the College Medical Director is available for consultation. The well-equipped Porter Medical Center in Middlebury is within easy reach.

Recreation Since the elevation at Bread Loaf is 1500 feet above sea level, the summers can be cool. For those who enjoy outdoor life, the School is ideally located at the edge of Battell Forest. A junction with the Long Trail, "a footpath in the wilderness" which winds through the Green Mountains from southern Vermont to the Canadian border, is a short hike from the School. A picnic at the nearby Robert Frost farm and a tour of the Frost cabin are popular Bread Loaf traditions, as is the square dance in the Bread Loaf Barn.

The extensive campus offers a fine opportunity for the combination of study and recreation. Soccer and softball fields are available along with volleyball and tennis courts. Jogging and hiking trails are everywhere. Bathing beaches at Lake Dunmore are twelve miles from the School. At Bread Loaf, there is the Johnson Pond and nearby Lake Pleiad.

Accommodations All students not living with their families in the vicinity of Bread Loaf are expected to live on campus unless they have secured the permission of the Director to arrange other accommodations.

No student rooms will be ready for occupancy until Tuesday morning, June 27. Cabins, houses, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are available for students with families. Securing off-campus housing is the responsibility of the student, but the Bread Loaf office will try to provide assistance. The School provides a child-care program on campus for students' children.

Transportation The Bread Loaf campus is twelve miles from Middlebury, the closest bus stop. The Bread Loaf taxi meets all buses on June 27. There are Vermont Transit buses from Montreal, Boston, Albany and New York City. USAir, Continental, Delta, Eastern, Piedmont, and United fly to Burlington. Connection to Middlebury can be made on Vermont Transit buses.

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| Schedule | June 27 | Registration Day |
| | June 28 | Classes begin |
| | July 21 | Mid-term recess |
| | August 9 | Classes end |
| | August 10-11 | Final examinations |
| | August 12 | Commencement |

1989 Schedule of Classes

8:30

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|------|---|--------------|
| 50. | Antebellum American Writing (IV) | Mr. Brodhead |
| 71. | The Classical Tradition: Virgil to Petrarch (V) | Mr. Fleming |
| 93. | Modern Drama: Ibsen Versus Brecht (V) | Mr. Cadden |
| 177. | Forms of Thinking, Talking, and Writing (I) | Ms. Cazden |
| 208. | Theory and Practice of Cultural Criticism (V) | Mr. Freedman |

9:30

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| 11. | Romantic Poetry (III) | Ms. Armstrong |
| 21. | Modern British Novel (III) | Ms. Maddox |
| 61. | Carnival, Theatre, and Gender in Shakespeare (II) | Ms. Wofford |
| 95. | Modern American Novel (IV) | Mr. Sundquist |
| 174. | Thought and Modes of Language (I) (1st three weeks) | Miss Martin |
| 212. | Education and Opposition (I) (2nd three weeks) | Ms. Stuckey |

10:30

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| 3. | Case Study Research and Classroom Practice (I) | Mrs. Goswami |
| 19. | Chaucer (II) | Mr. Fleming |
| 28. | Shakespearean Tragedy (II) | Mr. Brodhead |
| 39. | Contemporary American Short Story (IV) | Mr. Huddle |
| 74. | From Victorian to Modern (III) | Mr. Freedman |
| 79. | Shakespeare, Spenser, and Age of Elizabeth (II) | Ms. Wofford |

11:30

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| 34. | 19th Century Novel (III) | Ms. Armstrong |
| 119. | Studies in European Fiction (V) | Mr. Donadio |
| 154. | Contemporary Drama: Beckett and Beyond (V) | Mr. Cadden |
| 172. | The Stories Children Write (I) (2nd three weeks) | Mr. Armstrong |
| 173. | Telling the Stories of our Lives (I) (1st three weeks) | Mr. Britton |
| 185. | Contemporary Southern Fiction (IV) | Mr. Sundquist |

Mon., Wed. 2:00-4:30

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| 18. | Playwriting (I) | Mr. Innaurato |
| 160. | The Poetry of Yeats, Frost, and Stevens (IV) | Mr. Pack |
| 172. | The Stories Children Write (I) | Mr. Armstrong |
| 173. | Telling the Stories of Our Lives (I) | Mr. Britton |
| 176. | Connections - Writing and Literature (I) | Mr. Macrorie |
| 184. | American Nature Writers (IV) | Mr. Elder |

Mon., Thurs. 2:00-5:00

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| 129. | Introduction to Acting (VI) | Ms. Elliott |
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Tues., Thurs. 2:00-4:30

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|------|---|--------------|
| 2. | Writing and Editing Prose Non-Fiction (I) | Mr. Macrorie |
| 99. | Conrad (III) | Mr. Donadio |
| 174. | Thought and Modes of Language (I) | Miss Martin |
| 200. | Nature Writing Workshop (I) | Mr. Elder |
| 212. | Education and Opposition (I) | Ms. Stuckey |
| 213. | The Poetry of Theatre (NEH Institute only) (VI) | Mr. Mokler |
- (Note: will meet from 2:00-5:30)

Tues., Fri. 2:00-4:30

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| 5. | Poetry Writing (I) | Ms. Oles |
| 6. | Fiction Writing (I) | Mr. Huddle |

Middlebury College
(USPS-349-130)
Middlebury, Vermont 05753